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SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE

OF

OIL PAINTINGS,

WATER-COLOUR DRAWINGS

AND

Drawings by Old Masters.

Days of Sale.

First Day ...	Tuesday,	14th May.....	Lots 1 to 98
Second Day .	Wednesday,	15th May.....	Lots 99 to 311

1912

ILLUSTRATED COPY—PRICE ONE SHILLING.

CATALOGUE

OF

OIL PAINTINGS,

WATER-COLOUR DRAWINGS

and Drawings by Old Masters,

COMPRISING PICTURES FROM THE

COLLECTION OF THE LATE MRS. THOMSON-SINCLAIR,

widow of WILLIAM SINCLAIR THOMSON-SINCLAIR, *of Freswick, Dunbeath Castle, Caithness,*

INCLUDING EXAMPLES OF THE WORK OF THOMAS STOTHARD, R.A., B. ETTY, R.A., SAM PROUT AND J. F. WILLIAMS, F.S.A., AND VARIOUS SCOTCH ARTISTS, TOGETHER WITH TWO

FINE PORTAITS BY SIR H. RAEBURN OF GEORGE THOMSON & HIS WIFE,

AND AN INTERESTING EXAMPLE OF THE FLEMISH SCHOOL OF THE EARLY XVITH CENTURY;

OTHER PICTURES, THE PROPERTY OF WELL-KNOWN COLLECTORS, INCLUDING

A FINE LANDSCAPE BY J. RUYSDAEL, *signed and dated,*

AND WORKS BY M. DE HONDECOETER, A. STORCK, F. VAN MIERIS, J. WEENIX, Q. MATSYS & OTHER DUTCH PAINTERS; also EXAMPLES BY OR AFTER G. F. MORONE, P. DEL VAGA, GIULIO ROMANO, G. ROMNEY, SIR J. REYNOLDS, H. BUNBURY, AND OTHER PAINTERS OF THE ITALIAN AND ENGLISH SCHOOLS;

THE PROPERTY OF THE LATE DR. HORACE JEAFFRESON, INCLUDING OIL PAINTINGS & WATER-COLOURS, by or after J. CONSTABLE, T. GAINSBOROUGH, JOHN CROME, & OTHERS;

AND AN INTERESTING SERIES OF OLD MASTER DRAWINGS,

FORMING PART OF THE COLLECTION OF SIR WILLIAM WORSLEY, BART.,

of Hovingham Hall, Yorks.,

INCLUDING FINE EXAMPLES BY SIR A. VANDYCK, P. POTTER, CRISPIN DE PASSE, GIULIO ROMANO, A. CARACCI, GUERCINO, JACQUES CALLOT, A. SCHIAVONI, N. POUSSIN, H. LE SŒUR, AND OTHER OLD MASTERS;

A REMARKABLY FINE SERIES OF DRAWINGS OF NAVAL AND MARINE SUBJECTS, BY J. VANDE VELDE the Younger, *many of them signed;*

AND A COLLECTION OF TWENTY CARTOONS, BY N. HOUEL, FOR THE "HISTOIRE DE LA ROINE ARTHEMISE," CONTAINING PORTRAITS OF HENRY II AND CATHERINE DE MEDICI.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On TUESDAY, the 14th of MAY, 1912, and following Day,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

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459

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen, who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand. London.*

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COMMISSIONS CANNOT UNDER ANY CIRCUMSTANCES BE ACCEPTED BY TELEPHONE.

CATALOGUE

OF

Oil Paintings, Water-colour Drawings, and Drawings by Old Masters.

FIRST DAY'S SALE.

OIL PAINTINGS.

(FRAMED).

JOSEPH DUCKOOT, 1857.

LOT		
1	Village Landscape. 28 *in.* *by* 37 *in.*	1

UNKNOWN.

2	River Scene with man fishing. 25 *in.* *by* 44 *in.*	1

LANCRET.

3	Landscape: Man and Girl with bird cage. 45 *in.* *by* 37 *in.*	1

SCHOOL OF WILSON.

4 Classical Landscape with shepherdess and goats. 27 *in. by* 36 *in.* 1

MORLAND.

5 Landscape with two peasants and dogs. 18 *in. by* 24 *in.* 1

TURNER (AFTER).

6 The Blue Lights, by Robert Carrick, 1852, *water-colour.* 22 *in. by* 29 *in.*

VIGÉE LE BRUN (AFTER).

7 Portrait of the Artist. 38 *in. by* 32 *in.*

ROBERT W. ALLEN.

8 Granada, Spain, 14 *in. by* 10 *in.*; Florence, Italy, by Arthur Severn, 6 *in. by* 9½ *in.*; and Village Landscape, by R. Eburne. 7¼ *in. by* 11 *in.*, *water-colours* 3

W. LUCAS.

9 Figure Subject: "The Penitent," *water-colour.* 15½ *in. by* 12 *in.* 1

VAN TROYEN.

10 Landscape with figures by a river. 9½ *in. by* 14½ *in.* 1

LUKE FILDES, R.A.

11 Bust Portrait of a Lady in white dress. 16 *in. by* 12 *in.* 1

JAS. WARD, R.A.

12 Pigs in a stye. 16 *in. by* 20 *in.* 1

UNKNOWN.

13 A pair—Sketches: Spanish Balconies, *water-colours.* 14 *in. by* 20 *in.* 1

THE PROPERTY OF THE LATE Mrs. THOMSON-SINCLAIR
(DECEASED), *Widow of William Sinclair Thomson-Sinclair, of Freswick, Dunbeath Castle, Caithness*
(SOLD BY ORDER OF THE EXECUTORS).

R. SMIRKE, R.A.

14 Shylock and Jessica; The Gipsy Fortune Teller, and Juliet and the Nurse 3

J. C. IBBETSON.

15 Kilchurn Castle, 11½ *in. by* 15 *in., on panel,* and Lake Windermere, 12 *in. by* 16 *in.* 2

F. V. SHUTZ.

16 Seascape with vessels, 18 *in. by* 32 *in.,* and Pointer with partridges, by R. Ansdell, R.A., 20 *in. by* 30 *in.* 2

JAN STEEN.

17 Dutch Interior with figures. 24 *in. by* 19 *in.* 1

ALEX. FRASER.

18 Tam O'Shanter and Souter Johnnie, 18 *in. by* 24 *in.,* and "The Fresh Tap," 10 *in. by* 7½ *in.* 2

WATTEAU.

19 Figure Scene in a garden, 8½ *in. by* 10½ *in.,* and Two Girls in a landscape, 9½ *in. by* 7½ *in.* 2

P. NASMYTH.

20 Two Landscapes with figures. 9½ *in. by* 13½ *in.* 2

H. HOEKKOEK.

21 Two Ships at Sea; Nude Figure, by Etty, and A Landscape, by Thomson, *of Duddington* 3

J. WILSON.

22 Coast Scene with figures, 13 *in.* *by* 16 *in.*, *on panel*, and Seascape, Unknown, 13 *in.* *by* 20 *in.* 2

THOS. STOTHARD, R.A.

23 Death of Capt. Faulkner, R.N. 24 *in.* *by* 18 *in.* 1

RAEBURN (AFTER).

24 Portrait of Sir Walter Scott. 15 *in.* *by* 12 *in.* 1

SASSOFERRATO (AFTER).

25 Madonna, 19 *in.* *by* 15 *in.*, and Portrait of a Lady at a window, by Earlston, *oval*, 21 *in.* *by* 16½ *in. diam.* 2

CRESWICK.

26 Landscape: View near Windsor, 12 *in.* *by* 10 *in.*, and Highland Glen, by Müller, 10 *in.* *by* 13 *in.* 2

ENGLISH SCHOOL.

27 Landscape, Cattle and sheep, 14 *in.* *by* 18 *in.*; Coast Scene with light-house, 11 *in.* *by* 15 *in.*, and a small Landscape with hare in foreground, 11 *in.* *by* 15 *in.* 3

H. LADBROOKE.

28 Stream and Trees with boys fishing. 16 *in.* *by* 24 *in.* 1

GUARDI.

29 The Piazzetta, Venice. 23 *in.* *by* 32 *in.* 1

MABEL TREVOR.

30 Pug Dog on a chair. 36 *in.* *by* 28 *in.* 1

E. DOCKER.

31 Landscape Scene in the Western Islands. 28 *in.* *by* 36 *in.* 1

W. MULLER.

32 Highland Landscape with figures. 36 *in. by* 28 *in.* 1

ARTHUR RYLE.

33 A Winding Waterway. 21 *in. by* 36 *in.* 1

B. ETTY, R.A.

34 Semi-Nude Figure reclining in a landscape. 17 *in. by* 20 *in.* 1

H. K. TAYLOR, 1862.

35 Craigkeith Castle, North Wales. 2 *ft. by* 3 *ft.* 6 *in.* 1

A. P. NEWTON.

36 Large Highland Loch Scene. 30 *in. by* 48 *in.* 1

SYDNEY BAKER.

37 The Strand at Brentford, 8 *in. by* 18 *in.*; and Village Lane with figures and sheep, by D. Thomson, 13 *in. by* 17 *in.* 2

WATER-COLOUR DRAWINGS.

W. HAVELL.

38 Landscape, with house and figures by the roadside, $10\frac{1}{2}$ *in. by* $13\frac{1}{2}$ *in.*; and Dunfermline Abbey, by J. F. Williams, R.S.A., 11 *in. by* $14\frac{1}{2}$ *in.* 2

DAVID THOMSON.

39 Highland Landscape and Cottage, 12 *in. by* 15 *in.*; and Interior with figures, by W. Dyce, R.A., $10\frac{1}{2}$ *in. by* 15 *in.* 2

SAM PROUT.

40 Rouen Cathedral. 11 *in. by* 8 *in.* 1

ALEX. FRASER.

41 "The First Day of Oysters," 7¼ *in. by* 5½ *in.*; Horses in a Landscape, 8¼ *in. by* 9½ *in.*, by Hills; and Swanston from the Pentlands, 6½ *in. by* 11¼ *in.*, by W. Nicholson, R.S.A. 3

A. P. NEWTON.

42 Stream and Woodland, 5¼ *in. by* 9½ *in.*; Landscape and Entrance to Edinburgh, by W. Havell, 7¼ *in. by* 10 *in.*; and Fruit, by Elliot, 7½ *in. by* 10 *in.* 3

A. P. NEWTON.

43 Seascape and Rainbow, 9 *in. by* 15 *in.*; and a pair—Figure Subjects: "Virtue and Vice" and "Innocence Betrayed," by D. Allen, 9 *in. by* 7½ *in.* 3

B. W. SPIERS.

44 Two—Still Life Subjects; and Fruit and Flowers. 14 *in. by* 20 *in.* 3

The Figures by WRIGHT.

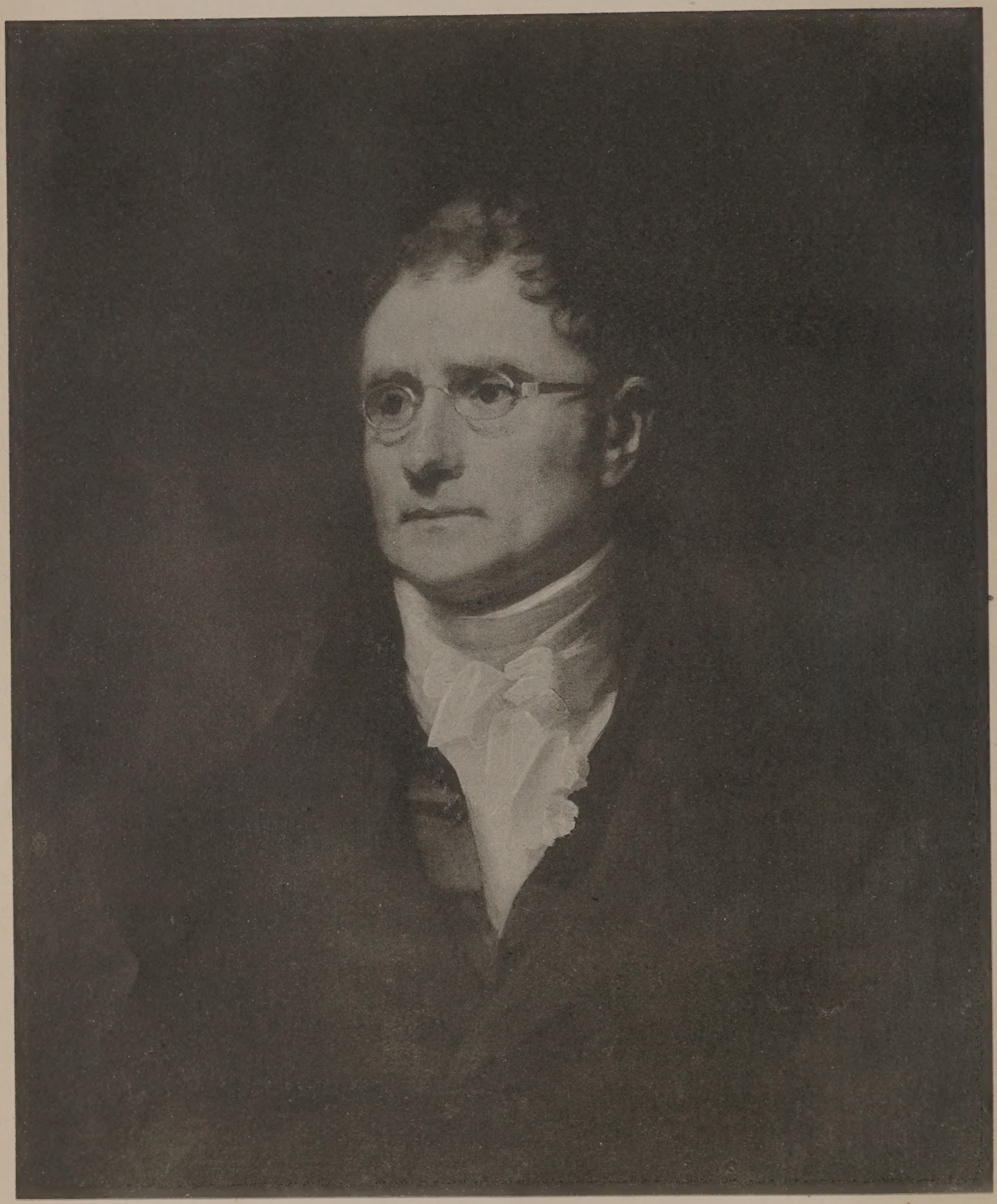
45 View in Kensington Gardens, with numerous figures, 14 *in. by* 27½ *in.*; and an Oil Sketch—The Alhambra, by Major Hopkins, 11½ *in. by* 15 *in.* 2

T. STOTHARD, R.A.

46 EIGHT SMALL FIGURE SUBJECTS (*in* 4 *frames*), illustrative of Burns' Poems: "Ruin's Wheel"; "Golden Hours"; "Bannockburn"; "The True Maclean"; "Shall I like a Fool"; and "Said I, my Lassie" 4

DAVID ALLAN.

47 Ten small Figure Subjects (*in* 4 *frames*), illustrative of Burns' Poems: "Farewell to Lochaber," &c. 4



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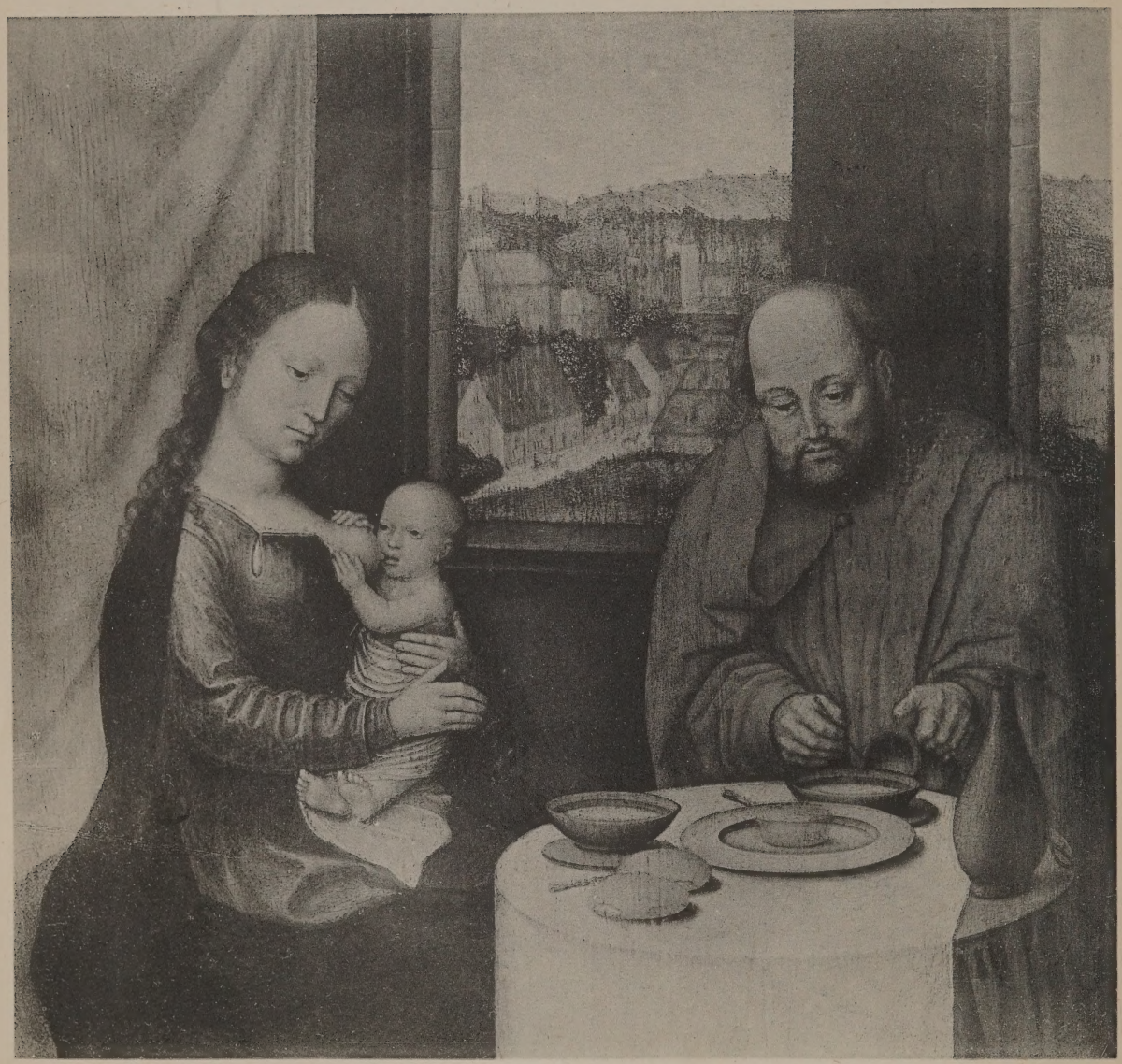


No. 50.

OIL PAINTINGS.

Sir H. RAEBURN.

48 PORTRAIT OF GEORGE THOMSON, *in gilt frame*, 29 *in. by* 24 *in.* 1

[*See* Illustration.]

Sir H. RAEBURN.

49 PORTRAIT OF Mrs. THOMSON, *in gilt frame* 1

[*See* Illustration.]

Note.—This fine pair of Portraits represents George Thomson and his wife. George Thomson was clerk under the Board of Trustees for the encouragement of Art and Manufactures in Edinburgh from 1780, retiring, after holding the office of Principal Clerk for many years, in 1839. He was intimate with the poet Burns, and with Sir H. Raeburn. His Will directed: "With respect to my own and my dear wife's portraits painted by Sir Henry Raeburn, ... the said portraits shall be presented by my sons in my name to the Royal Scottish Academy of Painting and Sculpture in Edinburgh, ... as specimens of the talents of the admirable Artist who honoured me with his friendship, and delighted me with his society, Mrs. Thomson's portrait being considered by all the judges of art who have seen it one of the happiest of his productions." This provision was subsequently cancelled by a codicil, and the portraits have remained in the possession of the family since Mr. Thomson's death. The portrait of George Thomson has been engraved by Cochrane. See Greig's Raeburn, p. 61; also "Life of George Thomson, the friend of Burns," by J. C. Hadden, 1898, p. 101. Mrs. Thomson's portrait was a present to George Thomson by Raeburn.

FLEMISH SCHOOL of the Early XVIth Century.

50 The Holy Family, view in an interior, with landscape in the distance. *On a panel*, 8 *in. by* 8½ *in., framed and glazed* 1

[*See* Illustration.]

THE PROPERTY OF LADY SLACKE.

RAEBURN.

51 Portrait of James Slacke. 29 *in. by* 24 *in., framed and glazed* 1

THE PROPERTY OF A PRIVATE COLLECTOR.

HONDECOETER.

52 Poultry. 38 *in. by* 46 *in.*

J. RUISDAEL.

53 OLD BUILDINGS AND WINDMILLS BY A RIVER, *signed J. V. Ruisdael,* 1645. 42 *in. by* 60 *in.* 1

MIERIS.

54 The Guitar Player. *Panel,* 9½ *in. by* 7 *in.* 1

A. STORCK.

55 Italian Port Scene, with figures unloading a boat. *Canvas,* 30 *in. by* 26 *in.* 1

A. STORCK.

56 Church and Buildings on Sea Coast, with figures and boats (companion to the above). *Canvas,* 30 *in. by* 26 *in.* 1

ITALIAN SCHOOL.

57 Large allegorical picture of Justice. 5 *ft.* 3 *by* 4 *ft., in heavy carved gilt frame* 1

THE PROPERTY OF A WELL-KNOWN COLLECTOR.

EARLY ITALIAN SCHOOL.

58 Four small Portraits of the Platonists. *In two frames.* 8½ *in. by* 5½ *in.* 2

PURINO DEL VAGA.

59 Raising the Cross. 14 *in. by* 12 *in.* 1

DE KOENINGH.

60 Large and Extensive Landscape, with figures in foreground 1

GIULIO ROMANO.

61 Portrait of Lucretia. *Panel* 26 *in. by* 21 *in. Carved frame* 1

ROMNEY.

62 Portrait of Lady in white dress. 30 *in. by* 25 *in.* 1

MORONE.

63 Portrait of Gentleman in light green coat, and another in dark green coat, and wearing shaped hats. 40 *in. by* 38 *in. In old Italian carved frame* 1

REYNOLDS.

64 Half-length Portrait of Dr. Johnson in wig, and wearing brown coat. 29 *in. by* 24 *in. In carved frame* 1

DUTCH SCHOOL.

65 Large Calm Sea View, with large and small boats and figures; *signed* W. V. L. 2 *ft.* 8 *by* 3 *ft.* 10. *In old carved gilt frame* 1

QUENTIN MATSYS.

66 Saint Jerome with skull. *Panel* 3 *ft.* 5 *by* 2 *ft.* 8. *In carved pillar frame* 1

REMBRANDT.

67 Portrait of an Old Lady, in white cap and wide white collar and dark dress. *Canvas*, 27 *in. by* 24 *in.* 1

SPANISH SCHOOL.

68 Three-quarter Portrait of Lady in rich bejewelled dress. 42 *in. by* 32 *in. Carved frame* 1

BASSANO.

69 Christ and the Money-changers. 38 *in. by* 50 *in. Open carved frame* 1

J. WEENIX, 1692.

70 Man seated at a Table, on which is a globe; a boy stands near holding a letter; a dog is in foreground; *signed. Canvas*, 4 *ft.* 8 *by* 3 *ft.* 8. *Carved frame* 1

VENETIAN SCHOOL.

71 Portrait of a Lady in rich bejewelled dress. 44 *in. by* 40 *in. In carved frame* 1

T. C. HOFLAND.

72 View of Petersham, Ham, and Twickenham. *Panel* 14 *in. by* 20 *in.* 1

EARLY ENGLISH SCHOOL.

73 Small full-length Portrait of Lady in yellow dress, lace collar and cuffs. *Panel*, 21 *in. by* 14 *in. In handsome carved Gothic frame* 1

THE PROPERTY OF THE LATE DR. HORACE JEAFFRESON,

Deceased (SOLD BY ORDER OF THE EXECUTORS).

EARLY ENGLISH SCHOOL.

74 Portrait of an Old Man. 28 *in. high by* 24 *in. wide* 1

A. DAWSON, 1880.

75 A pair of Village Landscapes, with churches. 12 *in. by* 10 *in.* 2

UNKNOWN.

76 Coast Landscape ; and

CONSTABLE (AFTER).

Landscape, with Engraving at back 2

GAINSBOROUGH (AFTER).

77 The Blue Boy. 13½ *in. by* 8½ *in.* 1

SASSOFERRATO.

78 Madonna. 18 *in. by* 14 *in.* 1

WATER-COLOUR DRAWINGS.

T. HEARNE.

79 A pair—Interior of Church, with figures ; and

UNKNOWN.

An Old English Landscape, with horse and cart going uphill 2

R. A. K. MARSHALL.

80 Landscape and Sheep. 12 *in. by* 19½ *in.* 1

W. H. MASON.

81 Haymaking. 12 *in. by* 20½ *in.* 1

WESTLEY HORTON.

82 Kingfishers and Dippers. 23½ *in. by* 19½ *in.* 1

H. M. MARSHALL.

83 Westminster. 5 *in. by* 8 *in.*; and

JOHN CROME.

Cottage at St. Giles's Gate, Norwich, *sketch* 2

OTHER PROPERTIES.

OIL PAINTINGS.

SAMUEL COLLINGS (*Caricaturist*).

84 Portrait of George Morland, as a toper, in smock frock, holding a bottle and glass, *signed under the mount.* 10 *in. by* 9 *in., on panel* 1

EARLY ENGLISH SCHOOL.

85 Portrait of a Lady, in blue and white dress and wide lace collar, 30 *in. by* 25 *in., in finely carved frame* 1

NORWICH SCHOOL.

86 River Scene, with barge laden with cattle, 33 *in. by* 42 *in., in gilt frame* 1

ITALIAN SCHOOL.

87 Italian Buildings and numerous figures, with procession in foreground, 22 *in. by* 30 *in.*

E. BODDINGTON.

88 Landscapes, with river and cows in the foreground, a pair, *signed and dated* 1868. 11½ *in. by* 7½ *in.* 2

POUSSIN.

89 Classical Landscape, with figures and ruins. 18 *in. by* 26 *in.* 1

GEORGE LANCE (ATTRIBUTED TO).

90 Study of Fruit, *pastel*; and

A. VAN OSTADE (ATTRIBUTED TO).

Cottage Interior with figures, *oil painting on wooden panel* 2

WATER-COLOURS.

91 Sketches of the Houses of Parliament; Cleopatra's Needle and the Embankment; and the Tower of London; *each* 6½ *in. by* 9¾ *in., and signed B. D.* 1882 3

T. LUNY.

92 Sea Piece: A View off the Coast, with ships, some in full sail, *in an oval mount.* 13 *in. by* 9 *in.* 1

UNKNOWN.

93 A Landscape, with children in the foreground fishing, *a sketch* 1

T. B. HARDY.

94 Le Port. 13 *in. by* 21½ *in., signed* 1

H. BUNBURY.

95 An interesting Sketch of Lady Grenville, wife of Lord Wynham Grenville, 1792. 5½ *in. by* 7 *in., signed H. B.*

OIL PAINTINGS.

TENIERS.

96 Interior of a Tavern, with figures drinking, *panel.* 10 *in. by* 14 *in.* 1

DUTCH SCHOOL.

97 Fruit and Glasses on a Table, *panel.* 9 *in. by* 11 *in.* 1

EARLY ENGLISH SCHOOL.

98 Portrait of David Garrick, *on paper, an oil sketch,* 11 *in. by* 9 *in. See pedigree on back of frame* 1

SECOND DAY'S SALE.

Drawings by and after the Old Masters,

THE PROPERTY OF

SIR WILLIAM WORSLEY, Bart.

of Hovingham Hall, York.

THIS INTERESTING SERIES OF OLD MASTER DRAWINGS FORMS PART OF THE COLLECTION MADE BY THOMAS WORSLEY, THE WELL-KNOWN ANTIQUARY AND SURVEYOR-GENERAL TO THE BOARD OF WORKS UNDER GEORGE III, AND ANCESTOR OF THE PRESENT OWNER.

SIR A. VAN DYCK.

99 Madonna and Child with wreath, *black chalk heightened with white and touched upon with the pen* 1

SIR A. VAN DYCK (AFTER).

100 Madonna and Child, with St. Elizabeth receiving the Infant Christ from the Madonna, *brush and indian ink, heightened with white* 1
From the H. Lanckrinck collection.

SIR A. VAN DYCK.

101 Infant Christ with globe, *black chalk, on grey paper, heightened with white, engraved by P. de Jode; first idea for the composition* 1

SIR A. VAN DYCK.

102 The Entombment, Maries bewailing Christ, *study for the picture in the Madrid Gallery; black chalk, washed with indian ink, and heightened with white, on brown paper* 1

SIR A. VAN DYCK.

103 The Maries and Dead Christ, *brush and bistre, washed with neutral tint, and heightened with white, on brown paper* 1

SIR A. VAN DYCK (AFTER).

104 Allegorical Composition, *pen and red chalk, washed with neutral tint, with alterations and additions cut and fixed on* 1

DUTCH SCHOOL.

105 Six Allegorical Figures on one mount, *drawn with the pen and tinted, in the style of B. Sprangher* 1

ANTHONY WIERIX.

106 St. Bernard with a group of Saints at each side, and a tree behind, on which hang medallions representing various martyrdoms of saints, *design in bistre* 1

GERMAN SCHOOL OF EIGHTEENTH CENTURY.

107 Large and interesting Sketch of a Royal Battue, with many figures of huntsmen, horses, stags, spectators, etc., *in indian ink* 1

P. POTTER.

108 Sketch of a Cow, *in black chalk on grey paper, heightened with white* 1

P. POTTER (AFTER).

109 Sketch of a Horse, *red chalk in outline* 1

P. POTTER (AFTER).

110 Sketch of two Cows, *black chalk on grey paper, and heightened with white* 1

P. POTTER.

111 Three Sketches of a Cart-horse standing in harness, on two sheets, *in black chalk* 3

P. POTTER.

112 Study of Man mounted on a horse, and leading another horse, *black chalk, touched with indian ink* 1

GIOVANNI FRANCESCO GRIMALDI.

113 Study of Trees, *pen and bistre, fine* 1

C. FERRI.

114 Martyrdom of St. Lawrence, *pen and bistre, washed with indian ink, and signed* 1

RAYMOND LA FAGE, 1656-1684.

115 Moses and the Brazen Serpent, *a spirited sketch in pen and bistre, signed* 1
From the collection of Jonathan Richardson, jun.

R. LA FAGE.

116 Triumph of Galatea, *pen and bistre, signed* 1

R. LA FAGE.

117 Birth of Venus, *pen and bistre, signed* 1

FEDERIGO ZUCCARO.

118 Time Rescuing Youth from Vice, *pen touched with bistre, and heightened with white* 1

F. ZUCCARO.

119 Flight into Egypt, *pen washed with bistre* 1

ANONYMOUS.

120 S. Philip de Rebaldis, *in pen, bistre and wash* 1

PIETRO PERUGINO.

121 A Bishop blessing a kneeling Warrior, *drawn with the brush and washed with neutral tint, with engraver's dotted lines* 1
From the collection of Jonathan Richardson, senr.

RAPHAEL (ATTRIBUTED TO).

122 St. Cecilia, with St. Paul and St. John, the Magdalen and St. Augustin, *drawing with the brush in sepia and netural tint ; from the collection of J. Richardson, jun.* Also an Engraving of the same subject, by Franco Rosàspina, after Raffaele 2

ANONYMOUS.

123 The Virgin and Child, with Adoring Saints 1

VENETIAN, School of TITIAN.

124 Landscape, with Water Mill, and Angel soaring upwards, *reed-pen and bistre* 1

CAVALIERO D'ARPINAS.

125 Cherubs seated, singing from Music, *pen and bistre, on grey paper, touched with wash and chalk in places* 1

ANDREA SACCHI.

126 Horseman galloping to the right, *pen washed with bistre and neutral tint, with signature probably of later date* 1

MARTIN HEEMSKERK.

127 The Departure of Lot from Sodom, *pen outline washed with bistre and heightened with white; signed* 1

PAOLO FARMATO.

128 Study of Angels for an Architectural Composition, *brush drawing in bistre, and washed with the same on grey paper* 1

From the collection of Sir Peter Lely.

FRANCESCO ROSSI (Called Il Salviati).

129 An Altar-piece—The Virgin and Child, enthroned with a Bishop displaying sacred relics, *pen drawing washed with indian ink* 1

ANONYMOUS (German).

130 Diana and her Nymphs starting for the Chase—Adonis waiting on the right accompanied by his dogs, *pen and sepia* 1

BATTISTA FRANCO.

131 A sheet of Studies, including a head of Dante among other heads, and a female hound 1

From the collection of J. Richardson, sen.

DEL CAVEDONE.

132 Adoration of the Shepherds, *pen and red chalk washed with indian ink* 1

JAS. CALLOT.

133 Study of a Barn and Outhouse, *pen washed with bistre; signed* 1

ANONYMOUS.

134 Figure of a Dead Soldier in armour, *boldly drawn with a reed pen and washed with bistre* 1

PERIER.

135 Apelles painting Cupid and Venus, *pen washed with bistre and heightened with white*; *signed* 1

ANTONIO TEMPESTA.

136 Meeting of Roman Warriors, *pen washed with indian ink on grey paper* 1

MARTIN DE VOS.

137 The Archangel Michael overcoming the Devil, *pen and indian ink heightened with white* 1

CRISPIN DE PASSE.

138 Apollo assisting a Naturalist at his studies, *pen washed with indian ink and neutral tint*; *signed C. de Pas Inv.* 1

LUCA CANGIAGIO.

139 Nude Boys dancing, *reed-pen and bistre* 1

LUCA CANGIAGIO.

140 The Holy Family enthroned, with Saints in adoration, *pen and bistre* 1

ANONYMOUS—DUTCH.

141 Dives and Lazarus, *pen and sepia* 1

OTTAVIO LEONI.

142 Head of a Youth, dated 1614, and inscribed Franco Mignanelli, *black chalk on grey paper, heightened with white* 1

OTTAVIO LEONI.

143 Head of a Gentleman, *black chalk on grey paper, the face in coloured crayons* 1

OTTAVIO LEONI.

144 Head of a Lady, dated 1627, and inscribed Sigra. N. Leni 1

OTTAVIO LEONI.

145 Head of a Gentleman, dated 1650, and inscribed Sr. Duca d Ferdinando Orsino, *black chalk on grey paper, the face in coloured crayons* 1

JACOPO PALMA, THE YOUNGER.

146 Design of Female Figures with musical instruments, *outline in black chalk, the background washed with bistre* 1
From the collection of the elder Lanière.

GIULIO DEI GIANNUZZI, *called* GIULIO ROMANO.

147 The Triumph of Neptune, *pen washed with bistre* 1
From the collection of Sir Peter Lely.

TADDEO ZUCCARO.

148 The Death of a Saint, *pen and bistre* 1

SCHOOL OF BOLOGNA.

149 Sacrifice of a Youth 1

V. H. JANSSENS.

150 Christ at Emmaus, *brush and sepia* 1

CORNELIS SCHUT.

151 Susannah and the Elders, and an Angel protecting a Child from Sin, two subjects on one sheet, *pen and bistre* 1

ANONYMOUS.

152 Design for Frontispiece of Book of Offices, episodes in the life of St. Calogerus, *pen and bistre* 1

ANONYMOUS.

153 Female Figure and Cupids, *pen and indian ink*; and The Holy Family, *pen and sepia* 2

A. TEMPESTA.

154 Death of a Martyr, *pen and bistre* 1

A. CARACCI.

155 Venus and Cupid, *in red chalk* 1

A. CARACCI.

156 Landscape with bird catchers, *in red chalk* 1

D. CALVAERT.

157 Holy Family with Infant St. John, *boldly drawn with the reed-pen, sepia and bistre, with inscription on back* 1

SALVATOR ROSA.

158 Study of Tree and Shed, *pen and sepia, heightened with white* 1

G. A. LICINIO, *called* IL PORDENONE.

159 A Saint carried to Heaven, *pen and indian ink* 1

M. DE VOS.

160 The Nativity, *pen and indian ink, heightened with white* 1

ANONYMOUS.

161 Two small Heraldic Designs, *pen and indian ink* 2

JACOPO PALMA, THE YOUNGER.

162 Pen Study—The Maries bewailing over the body of the dead Christ 1

J. CALLOT.

163 Twelve small oval Drawings of Saints, *pen and wash* 12
From the Sir Peter Lely collection.

JAN VAN DER BANCK.

164 Man Kneeling at Prayer, *pen and indian ink, the face tinted*; and Saint Simon, *pen and indian ink* 2

CRISPIN DE PAS.

165 Christ giving the Benediction, and A Saint, *pen washed with bistre and indian ink* 2

ANONYMOUS.

166 Female carrying palm branch

VANIUS.

Reading the Law; and

ISAAC OLIVER.

Three Figures from Michael Angelo's "Last Judgment" 3
From the Sir Peter Lely collection.

PARMEGIANO.

167 Marriage of the Virgin, *brush and bistre, and heightened with white* 1

PARMEGIANO (AFTER).

168 The Maries bewailing the dead Christ, *pen and indian ink, heightened with white* 1

R. LA FAGE.

169 The Entombment, *pen stumped with black chalk* 1
From the collection of J. Richardson, junr.

ANONYMOUS—ROMAN SCHOOL.

170 Apparition of Three Figures descending in clouds, *pen and bistre* 1

F. ZUCCHERELLI.

171 Scene at a Public Well, *pen and bistre* 1

GIULIO DEI GIANNUZZI, *called* GIULIO ROMANO.

172 Griffin, and Sphinx, *two drawings, with descriptive lettering on reverse, pen washed with sepia* 2
From the collection of J. Richardson, junr.

ANONYMOUS. ROMAN SCHOOL.

173 The Miraculous Draught of Fishes, *pen and bistre*; and Virgin and Child, *pen and ink* 2

A. CARACCI (AFTER).

174 Study of a Head, *in distemper* 1

E. HURET.

175 Portrait of Anne of Austria, Queen of France, kneeling in Prayer, *pen heightened with white and gold* 1

ANONYMOUS.

176 Holy Family, the Repose in Egypt, *pen and bistre* 1

GRIMALDI.

177 Boys and Goats, *pen and sepia* 1

LE SUEUR.

178 Pegasus and the Muses, *pen and sepia* 1

G. F. BARBIERI, *called* GUERCINO.

179 Five Studies of the Baptism of S. Francis with the Infant Christ; and other subjects, *in pen and sepia* 5

A. CARACCI.

180 Landscape with shepherdess and cattle, *reed-pen and sepia* 1

A. CARACCI.

181 Two Gentlemen with Falcons in a boat crossing a river, *reed-pen and sepia* 1

A. CARACCI.

182 Landscape with a Huntsman shooting across a stream at a stag, *reed-pen and wash* 1

ANONYMOUS.

183 Adoration of the Shepherds, *red chalk* 1

VAN BLOM.

184 Landscape—Herdsman and Cattle, a woman suckling her child, *pen washed with neutral tint and heightened with white* 1

GUIDO.

185 Standing Female Figure, *pen washed with indian ink* 1

POLIDORO.

186 Luna, *pen washed with sepia* 1

A. MELDOLLA, *called* SCHIAVONE.

187 Holy Family, *with inscription on the reverse, pen and bistre* 1
From the Peter Lely collection.

PERINO DEL VAGA.

188 Two Women and Children seated, *from the Lanière collection*; and anonymous—Heraldic design, *in pen and sepia* 2

PERINO DEL VAGA.

189 Two Figures, *pen and bistre* 1

PAUL VERONESE (AFTER).

190 The Finding of Moses, *indian ink* 1
From the collection of P. Sylvestre.

SANTI DI TITO.

191 The Resurrection, *pen and bistre heightened with white* 1
From the Peter Lely and Lanckrinck collections.

CARLO MARATTI.

192 The Almighty appearing in the Burning Bush, *pen and sepia* 1

LUDOVICO CARACCI.

193 Virgin and Child, *in black chalk* 1
From the P. Lely collection.

ANONYMOUS. SCHOOL OF BOLOGNA.

194 Flight into Egypt, *bistre heightened with white* 1

PAUL VERONESE (AFTER).

195 A Queen on the steps of a Christian Temple addressing the people, *in coloured crayon* 1
From the Lanckrinck collection.

JACQUES CALLOT.

196 A Lady standing, the face in profile turned to the left; a similar study, the face three-quarter turned to the right, *pen and sepia, dated* 1651 2

A. CARACCI.

197 Design for the base of a fountain, *pen washed with indian ink* 1

ANONYMOUS.

198 Elijah carried to Heaven, *black chalk heightened with white* 2

PIERRE BREBIETTE.

199 Two Classical Designs for Ceiling 2

VAN TROYEN.

200 Abraham sending away Hagar, with numerous figures, *in pencil*; *signed R. Troyen fec.* 1646, *on vellum* 1

C. V. SALIMBENI.

201 Coronation by the Pope, arms above; and Presentation of Benvenuto Cellini to the Pope, *pen washed with sepia* 2

ANONYMOUS. (DUTCH, EARLY EIGHTEENTH CENTURY).

202 Landscape, *pen and bistre* 1

PAULO VERONESE.

203 Europa, *black chalk on grey paper*; and Anonymous, Drawing of an Archway, *pen and sepia* 2

PAUL BRIL.

204 Landscape Scene on the bank of a river, *pen and sepia* 1

ANONYMOUS.

205 St. John the Baptist, *pen and bistre* 1

PERINO DEL VAGA.

206 St. Peter and another Saint, with inscription on the reverse, *brush, washed with bistre and heightened with white* 2

From the collection of J. Richardson, junr.

ABRAHAM VAN DIEPENBECK.

207 Design for the Frontispiece for "La Nouvelle Methode de dresser les Chevaux," with inscription on the reverse, *black chalk and indian ink* 1

ZUCCARO.

208 Solomon Enthroned, *pen, washed with bistre and heightened with white* 1

BATTISTA FRANCO.

209 The Incredulity of St. Thomas, *in water-colour* 1

BATTISTA FRANCO.

210 Warrior on a horse galloping to the left, *pen and bistre* 1
From the collection of J. Richardson, junr.

TADDEO ZUCCARO.

211 Decorative Design for a Panel, *pen and bistre* 1

FIAMINGO (AFTER).

212 Women carrying baskets, *in sepia* 1

VOÜET.

213 The Drunken Silenus, *black chalk and indian ink* 1

BACCIO BANDINELLI.

214 Copy of a Statue, *pen on grey paper, signed* 1

PIETRO TESTA.

215 Classic Scene—A Sacrifice to Diana, *pen and bistre* 1
From the Sir Peter Lely collection.

PIETRO TESTA.

216 St. Agnes and two other female Saints, *in indian ink, signed* 1

A. SCHIAVONE.

217 Descent of the Holy Ghost, *black chalk and bistre, signed* 1

G. F. BARBIERI, *called* GUERCINO.

218 Orpheus and a lion, *pen and bistre* 1

GUERCINO.

219 Landscape, a man playing the flageolet on the left, *pen and bistre* 1

GUERCINO.

220 Landscape, *pen and bistre* 1

GUERCINO.

221 Head of a Moor, *pen and bistre* 1

GUERCINO.

222 A Pope seated, *pen and indian ink*; and S. Francis and the Virgin 2

JAC. JORDAENS.

223 Assumption of the Virgin, *in colours* 1

J. JORDAENS.

224 Job and his friends, *brush and bistre* 1

ANONYMOUS. SCHOOL OF BOLOGNA.

225 Martydom of a Saint, *pen outline washed with bistre* 1

ANONYMOUS.

226 Architectural Design, with figures, *pen and indian ink* 1

ANONYMOUS. (STYLE OF BANDINELLI).

227 Three Studies of Figures, two of them Satyrs, *pen* 1

ANONYMOUS.

228 A Bishop giving a Blessing, *pen outline washed with bistre* 1

LORENZO DEL MARO.

229 Architectural Drawing, *with lettering on the reverse, pen and washed with indian ink* 1

From the collection of J. Richardson, junr.

ANONYMOUS.

230 Italian Villa, *pen work* ; and

G. BATISTA.

Classical Scene, *pen work* 2

Both from the collection of J. Richardson, junr.

POLIDORO (AFTER).

231 Men carrying barrels, *pen and bistre with indian ink* 1

POLIDORO (AFTER).

232 Classical Figures preparing a Sacrifice, *brush and greenish bistre* 1

From the Lanière collection.

POLIDORO (AFTER).

233 Classical Figures with bull, *brush and indian ink* 1

GIULIO ROMANO.

234 A study for the Death of Adonis, *a spirited drawing, pen washed with sepia. From the following collections: J. Richardson, junr., Lanière, P. Lely, and others* 1

A. CARACCI.

235 Landscape : The Rising sun with figures, *pen, bistre and sepia* 1

NICHOLAS POUSSIN.

236 Classical Landscape, *pen and sepia* 1

MARTIN DE VOS.

237 Conversion of S. Paul, *pen, washed with green neutral tint* 1

SCHOOL OF RUBENS.

238 Dance of Bacchanals, *reed-pen and wash* 1

LO SPAGNOLETTO.

239 Sketch of a Martyrdom, *black chalk and indian ink* 1

GIULIO ROMANO (AFTER).

240 Group of Gods and Goddesses in clouds, *pen, washed with greenish neutral tint* 1

G. P. PANINI (AFTER).

241 Composition of Classical Ruins, *pen and bistre* 1

MICHAEL NATALIS.

242 Portrait of Alphonse d'Avalos and his Mistress, *bistre heightened with white*; and the same composition with variations 2

DOMENICO RIGNANO.

243 Architectural Design, *pen and bistre* 1

P. RICCHI, called IL LUCCHESE.

244 Large Architectural Design of a Triumphal Arch, *pen, washed with bistre* 1

ANONYMOUS.

245 The Annunciation, *pen and wash* 1

ANONYMOUS.

246 Design for a Monument of a Pope, *pen and bistre* 1

ANONYMOUS.

247 Two Designs for Tankards, *pen, washed with indian ink and ochre* 2

ANONYMOUS.

248 Design for a Cup, *dated* 1521, *pen and sepia, heightened with white* 1

POLIDORO (AFTER).

249 Designs for Cups, *pen and bistre*

WILLIAM VAN DE VELDE, THE YOUNGER.

A REMARKABLE AND INTERESTING SERIES OF DRAWINGS AND SKETCHES OF SHIPS, NAVAL BATTLES AND SEASCAPES, *many of them being spirited and characteristic examples of this Master's work.*

250 A Fishing Smack sailing to the right, *on grey paper heightened with white and signed* 1

251 A Frigate sailing to the left, *on grey paper, heightened with white* 1

252 A Man-of-War at anchor, *signed W. V. V. J.* 1

253 A Fleet at anchor with boats making for the shore 1

254 A Ship Anchored near a pier, boats in the offing; *all these four sketches pen, washed with indian ink*

255 Man-of-War at anchor, *black chalk, washed with indian ink* 1

256 Two Men-of-War unfurling their sails, *black chalk* 1

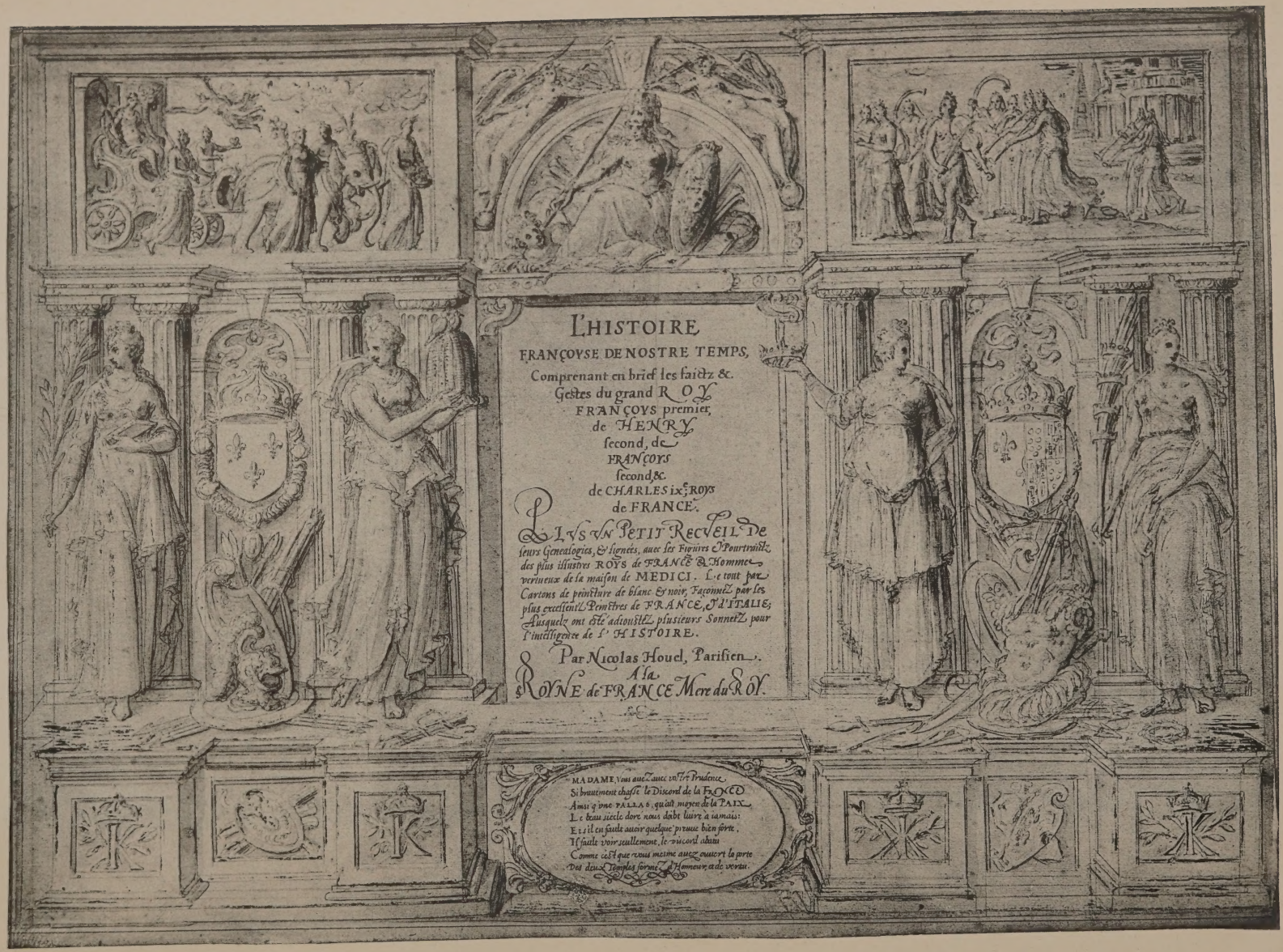
257 Man-of-War showing her broadside and guns run out, *black chalk*; and a fine Sketch of a Man-of-War with her decks crowded and guns run out, *black chalk, washed with indian ink* 2

258 A Man-of-War in Charge of a Convoy of Merchantmen, a vessel firing a salute on the left, *highly finished in pen, on vellum, signed on flag W. V. Velde* 1

[*See* ILLUSTRATION.]

No. 258.

No. 259.


L'HISTOIRE
FRANÇOYSE DE NOSTRE TEMPS,
Comprenant en brief les faictz &c.
Gestes du grand ROY
FRANÇOYS premier,
de HENRY
second, de
FRANÇOYS
second, &c.
de CHARLES ixe ROYS
de FRANCE.
LVS VN PETIT RECVEIL DE
leurs Genealogies, & signetz, auec les Figures & Pourtraictz
des plus illustres ROYS de FRANCE & Homme
verteux de la maison de MEDICI. Le tout par
Cartons de pincture de blanc & noir, Façonnez par les
plus excellentz Pointres de FRANCE, & d'ITALIE;
Ausquelz ont esté adioustez plusieurs Sonnetz pour
l'intelligence de s' HISTOIRE.
Par Nicolas Houel, Parisien.
A la
ROYNE de FRANCE Mere du ROY.
MADAME, vous auez auec vostre Prudence,
Si brautment chassé le Discord de la FRANCE
Amis q vne PALLAS, qui sait moyen de la PAIX,
Le beau siecle doré nous doibt iurer a iamais:
Et s'il en fault auoir quelque preuue bien forte,
Il fault voir seullement, le pourtrait abatu
Comme c'est que vous mesme auez ouuert la porte
Des deux Temples sornez d'Honneur & de vertu.

ΦΩΣ ΦΕΡΟΙΝΔΕ
ΓΑΛΗΝΗΝ

259 A War Frigate in Charge of a Convoy of Fishing Smacks, *highly finished in pen on vellum, signed on flag W. V. Velde, a companion to the last* 1

[*See* ILLUSTRATION.]

260 The Commencement of a big Naval Action (showing two large fleets in full sail), *pen and indian ink* 1

261 A Companion Sketch of the Engagement at a later stage 1

262 Sketch of a Naval Battle, *signed and dated* 1666, *pen and bistre, washed with indian ink* 1

263 View of Amsterdam, *pen-and-ink drawing, dated* 1652 1

264

NICHOLAS HOUEL.

HISTOIRE DE LA ROINE ATHÉMISE.

AN INTERESTING SERIES OF TWENTY DRAWINGS IN PEN AND BISTRE, HEIGHTENED IN PLACES WITH WHITE. *The first bears the following designation :—*

"L'HISTOIRE FRANÇOYSE DE NOSTRE TEMPS COMPRENANT EN BRIEF LES FAICTZ ET GESTES DU GRAND ROY FRANÇOYS PREMIER DE HENRY SECOND DE FRANÇOYS SECOND ET DE CHARLES IX^E ROYS DE FRANCE. Plus un petit Recueil de leurs Genealogies et Lignées avec les figures et Pourtraictz des plus illustres Roys de France et Hommes Vertueaux de la Maison de Medici. Le tout par Cartons de Peincture de blanc et noir, Façonnez par les plus excellentz Peinctres de France et d'Italie; Ausquelz ont esté Adjoustez Plusieurs Sonnetz pour l'intelligence de l'Histoire. Par Nicholas Houel Parisien à la Royne de France Mère du Roy."

THE DRAWINGS INCLUDE PORTRAITS OF HENRY II AND OF CATHERINE DE MEDICI, TOGETHER WITH ALLEGORICAL REPRESENTATIONS AND SCENES IN THE LIFE OF THE ROYAL FAMILY. THE SONNETS REFERRED TO ARE INSCRIBED ON THE REVERSE OF FOURTEEN OF THE DRAWINGS 20

*** Brunet states, on the authority of La Croix du Maine, that the "*Histoire de la Roine Athémise*" remains unpublished. The original MS. text appears to be in the Bibliotheque National in Paris.

[*See* ILLUSTRATIONS.]

FRANS SNYDERS (AFTER).

265 A Deer Hunt; A Bear Hunt; another Bear Hunt; and A Boar Hunt
*** These four drawings appear to be tracings made with damp paper from pictures by Frans Snyders, sketched in red chalk and outlined in indian ink with a reed-pen and tinted with green.

JAN VAN DER BANCK.

266 A Horseman, *pen washed with sepia and heightened with white, signed* 1

VAN DYCK.

267 Study of three nude half-length Figures, *black chalk, heightened with white* 1

VAN DYCK (AFTER).

268 Study for the bust and drapery of a Portrait, *black chalk on grey paper, heightened with white* 1

HUBERT LE SŒUR.

269 Study for the Statue of Charles I, the working drawing. [*See* Walpole's Anecdotes of Painting, 1826, vol. II, p. 349.] 1

ANONYMOUS.

270 Spirited Study for the Statue of Charles I at Charing Cross; *signed G. K. black chalk on grey paper heightened with white* 1

ANONYMOUS.

271 Portrait of Young Gentleman, full length, landscape background, *in crayons on grey paper, inscribed "Lundon den anna, 1631"* 1

ANONYMOUS.

272 Portrait of a Young Gentleman, *in crayons on grey paper* 1

J. PARROCEL.

273 A Cavalry Officer giving instructions, *pen, bistre and indian ink* 1
From the collection of J. Richardson, junr.

J. PARROCEL.

274 Another Cavalry Officer riding at the head of his regiment, *pen and sepia washed with indian ink* 1
From the same collection.

J. PARROCEL.

275 Sketch, after Paolo Veronese, of the Holy Family with S. Francis, S. Catherine, S. John and S. Jerome, *study in red chalk* 1
From the same collection.

ANTONIO TEMPESTA.

276 A Boar Hunt, *pen and bistre* 1
From the collection of J. Richardson, jun.

JOHN DE ST. AMOUR.

277 Sounding the Alarm, *in black chalk*; *signed and dated* 1723 1

JULIO ROMANO (AFTER).

278 Allegorical Composition—Diana and Neptune 1

SNYDERS.

279 Studies of Four Rams' Heads, *indian ink* 1
From the collection of J. Richardson, jun.

J. B. CHATELAIN.

280 Sketch of a Cornfield, *pen and bistre*; and

J. B. CHATELAIN.

Study of Trees and Open Country, *highly finished in black chalk* 2

J. B. CHATELAIN.

281 Landscape Scene and Chateau, *black chalk, pen and wash* 1

ANONYMOUS.

282 A Cathedral Town seen through trees, *indian ink* 1

CARACCI.

283 A Landscape with figures, *reed-pen and bistre* 1

SNYDERS.

284 Two Studies of Elephants, *black chalk* 2

ANONYMOUS.

285 Judith and Holofernes, *pen and indian ink* 1

J. VAN BALEN.

286 Flight into Egypt, *pen and bistre* 1

LE BRUN.

287 Study of a Figure Design for a Decoration, *black chalk heightened with white*; *signed* 1

JORDAENS.

288 Mercury and Æsculapius in the Peasant's Cottage, *chalk heightened with white* 1

F. VERDIER.

289 Venus and Cupid, *chalk heightened with white* 1

F. VERDIER.

290 Study of Trees and a Man asleep, *chalk heightened with white* 1

DUBOIS.

291 Saint Jerome, *red chalk* 1

From the Sylvestre collection.

ANONYMOUS.

292 Study for St. Sebastian, *black chalk heightened with white* 1

293 Christ Washing the Disciples' Feet, *pen and sepia* 1

C. MARATTI.

294 Study of a crowned female figure reclining, *red chalk* 1

GUERCINO (AFTER).

295 Christ Healing the Sick, *engraver's drawing, highly finished in red chalk* 1

PAOLO VERONESE (AFTER).

296 Design for a ceiling: Subject—A Roman Triumph, *pen and wash* 1

GEORGE VERTUE.

297 Portrait of Addison, *highly finished in red chalk* 1

REMBRANDT VAN RHYN (AFTER).

298 Pharaoh's Daughter, *pen and bistre* 1

REMBRANDT VAN RHYN (AFTER).

299 Bearing the Body of Christ to the Sepulchre; and two Studies of Men's Heads, *pen and sepia* 3

REMBRANDT VAN RHYN (AFTER).

300 S. Jerome writing by candlelight; and Portrait of Rembrandt, *washed with bistre* 2

REMBRANDT VAN RHYN (AFTER).

301 Roman Charity, *pen and sepia* 1

REMBRANDT VAN RHYN (AFTER).

302 Woman and child in a cradle by her side, *brush and sepia* 1

REMBRANDT VAN RHYN (AFTER).

303 Abraham entertaining the Angels, *pen and sepia* 1

REMBRANDT VAN RHYN (AFTER).

304 Sketch of Three Figures; and Soldiers reconnoitring from an eminence, *pen and sepia* 2

REMBRANDT VAN RHYN (AFTER).

305 Skirmish of Cavalry 1

REMBRANDT VAN RHYN (AFTER).

306 Abraham taking leave of Hagar; and the Dismissal of Hagar; *pen, washed with indian ink* 2

REMBRANDT VAN RHYN (AFTER).

307 Five Figures, one drawing his sword; and Study for the Beheading of St. John, *pen and sepia* 2

REMBRANDT VAN RHYN (AFTER).

308 Drawing of Two Figures, one kneeling, *pen and bistre*; and St. Martin dividing his Cloak with the Beggar 1

From the John Bernard collection.

REMBRANDT VAN RHYN (AFTER).

309 The Raising of Lazarus, *pen and sepia* 1

LUCAS VAN LEYDEN (ATTRIBUTED TO).

310 Sketch of Woman milking 1

---

311 God crowning the Virgin, copy of the engraving by Martin Schongauer (*B.* 72)

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W.

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1912.

THE METROPOLITAN
MUSEUM OF ART

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